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Gillian Ashby

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"The Letter killeth, but the Spirit giveth Life"

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DIRECTOR'S ADDRESS

APRIL, 1960

TO-DAY is the last occasion on which I shall have the pleasure of addressing you as Director of this College. Quite naturally my thoughts turn to the connections which I and my family have had with the Royal College of Music.

I first met my wife when she was a student here during the first world war. We were married in 1919 when I became organist of Exeter Cathedral. In January, 1928, on taking over duties as organist and master of the choristers at Westminster Abbey, I began teaching at the College and remained on the staff until 1941, when I left to go to Glasgow. For a time before and after the second world war, my daughter Mary was a student here. In January, 1953, I returned to London and gave my first address to the students and staff at that date as Director. Since this appears to be the twenty-third time I have had an opportunity of boring you with a talk, I feel obliged to make it short—indeed as short as possible.

I wish to thank the President and Council for giving me an opportunity to serve the College, and for the advice, support and encouragement they have given in dealing with the many practical and human problems which inevitably arise. In my experience without doubt the College has the very best President and Council for whom it has ever been my honour and privilege to work. I also thank the Professors for their skill, wisdom, artistry, loyalty and devotion which they have continually and freely given to their teaching and interest in their students. My thanks are given to the many students, past and present, who have worked hard and taken full advantage of opportunities to bring their individual and natural talents to fruition in order to assist the spread of good music both in this country and overseas. Some have reached a very high standard of attainment, and others—probably the majority—have developed satisfactorily according to their musical gifts. But a few have wasted their time, and no doubt have been tempted to blame the Institution for their own shortcomings. In addition I cannot forget that the work of the College could not have been carried out satisfactorily without the efficient and ready help of the administrative staff—the back-room boys as they may be called—and I am grateful to them. To all I give my best thanks, for I know full well how powerless a Director can be without the loyalty, support and active co-operation of everyone concerned.

My successor—Mr. Keith Falkner—is due to take over as Director during this term on June 20. Let me tell you a little about him. He was formerly a student of this College, and later a professor of singing for a short time. Before the last war he was a well known singer and was much in demand in this country. Incidentally he was a keen cricketer. After serving in the forces, he was for a time the representative of the British Council in Rome, and for the last ten years he has been a professor at Cornell University in America. I wish him every success and I sincerely hope that the College will flourish under his direction.

Finally, remember that the spread of good music is the first object of all our efforts, and the welfare of the College is the second. Neither can be achieved without the best use of talent or maybe genius together with the integrity of each individual who has been entrusted with the task of bringing these objects about.

I leave my blessings with you all, and my one hope is that the College shall extend and increase its opportunities, and that its prestige in the future will continue to grow.

FAREWELL TO SIR ERNEST

DIRECTORS OF THE COLLEGE

SIR GEORGE GROVE	1882—1894
SIR HUBERT PARRY	1895—1918
SIR HUGH ALLEN	1919—1937
SIR GEORGE DYSON	1937—1952
SIR ERNEST BULLOCK	1953—1960

SIR ERNEST BULLOCK will be deeply missed not only by Professors and students, but also by the Council of the R.C.M. He takes his place easily among a distinguished line of great directors. As an outstanding musician, as a first-rate administrator, as a lover of young people with a very real understanding of their hopes and fears, their questions and difficulties, his place will be hard to fill. And, fortunate as we are to have secured a delightful successor, we part reluctantly with one who has done so much for, and meant so much to, the College and all that it stands for.

Old (really old !) Collegians will remember the naughty gibe that had been handed down from the days of Sir George Grove when he said that the students attending the R.C.M. could be divided into two classes: singers and musicians. (What Agnes Nicholls, Muriel Foster or Phyllis Lett thought of this archaic diatribe must be a matter for conjecture !) Had he mentioned organists, the assumption would presumably have been that the word " musicians " was superfluous, since all organists were known to be musicians (from Sir Walter Parratt onwards) and, therefore, the terms were synonymous ! Indeed, Sir Ernest's wide experience of organ teaching and practice is at the highest level, as organist and master of the choristers of Westminster Abbey for 13 years, and for another 11 as Professor of Music in Glasgow University and Principal of the Royal Scottish Academy of Music.

At Council Meetings Sir Ernest's reports have invariably been of real value and much appreciated by all its members. His deep interest in College policy, in such questions as the initiation of a new examination, the G.R.S.M., to give greater scope to exceptional talent: his detailed analysis of the practical aims and purpose of R.C.M. concert programmes, his optimistic pride in the work and prospects of scholars and students generally—all this brought the day-to-day life of the College home to the minds of Council members in a very real and vivid manner. At the same time he imbued them with a keen interest in the maintenance of a high standard of musical achievement both at home and abroad, not only on account of the part that the R.C.M., in conjunction with the R.A.M., has played in conducting the examination of students right round the world, through the widespread activities of the Associated Board—but also because many of the most important professorial posts in the Commonwealth, in the U.S.A. and elsewhere are occupied by ex-Collegians.

Bassano

SIR ERNEST BULLOCK

But, in addition to the loss of Sir Ernest, we shall also mourn the departure of Lady Bullock, not only for her own delightful personality, but, furthermore, for all that her shrewd kindness and unaffected interest in their welfare has brought to the students. The word " motherly " is doubtless inappropriate ! Nevertheless, to anybody who has sat with Lady Bullock on the Queen Alexandra House Committee, there was evident a sort of maternal sympathy and insight that coloured her appreciation of the problems that beset young students; and one realized how fortunate were those (perhaps from the Dominions) who may sometimes have felt a little strange or homesick, to find such a ready understanding of their wistful looks to the past, whilst striving towards a happy and successful future.

So the Council says good-bye to a distinguished and delightful Director, together with his charming wife, with very real regret, only modified by the hope that they will enjoy many years of intensely happy retirement, heightened by the restful holiday experience that both have so richly earned !

CYNTHIA COLVILLE.

IF one were asked to sum up the characteristics of the Director as man and musician in one word, there is little doubt that the word would be " integrity." He has never been prepared to accept the second-rate, the facile or the slip-shod in anything he has undertaken, and the example which he has set at the Royal College of Music cannot have failed to influence and encourage students and staff alike.

Ernest Bullock was fortunate in having his musical education founded and grounded in the English church-music tradition, a tradition which has not only given us the most glorious music in our history, but which has provided a musical training and discipline to which many of the finest musicians of to-day look back with thankfulness. He was trained by Sir Edward Bairstow, one of the greatest teachers we have ever had, and it was to a great extent Bairstow's musical character which he inherited and upon which he built his own strong musical personality.

The Director might well be called a general practitioner in music in the highest and best sense of the term. His distinguished career shows the wide range of his abilities:—Organist of Exeter Cathedral and Westminster Abbey, Professor of Music at Glasgow University and Principal of the Royal Scottish Academy of Music, and finally the post which he has filled with such distinction, the Directorship of the Royal College of Music. Those of us who knew his work at the Abbey—not only his magnificent handling of the great occasions such as the Coronation of King George VI, but also the constant daily round of statutory services—realized his outstanding gifts and achievements as a practical musician, as organist, choir trainer, choral conductor and organizer.

His musical scholarship, though not of the highly specialized musicological type now in fashion, is wide ranging and always truly musicianly, and his skill in " technique " and in the teaching of this difficult and, in these days, neglected part of a musician's equipment at once became apparent to anyone who had the privilege of examining with him at Glasgow, or any other university. His work as a composer shows that a high degree of technical skill in no way stultifies the free expression of musical ideas, and the best of his church-music works and songs are a very valuable contribution to the repertoire.

To these musical qualities add an immense capacity for hard work, kindliness, sympathy and patience in all matters, and wisdom in his judgments, and it is easy to see why his time as Director has been a happy and prosperous one. Lady Bullock has been a perfect counterpart to him in his work, and her quiet and unobtrusive influence has been of inestimable value to the College. May they have a long and happy retirement ! Knowing the Director, we may be sure it will be an active and useful one.

H. K. ANDREWS.

THE happiest days of one's life are indeed spent at school and college where time seems to run a different course to that in the outside world. My memories of the Royal College of Music will be ever linked with those of the Director, Sir Ernest Bullock, and it is difficult to accept the transitions that must inevitably take place as time progresses, yet I now find myself accepting the honour of contributing to the messages of farewell on behalf of my fellow students as the occasion of his retirement draws near.

One can never appreciate fully the vast field of work that must be entailed in the organizing and integrating of the various activities in a college curriculum and as a student one can only guess at the many different tasks involved. Sir Ernest Bullock's interest in all fields of music was a constant inspiration and encouragement to the work at College, his vast experience and contacts with the professional world of music enabling him to give sound counsel both individually and generally to students as they set out on their arduous voyage, as a captain of a ship who knowing the waters that lie ahead steers his vessel through its course. His words of advice were veritable beacons for future progress and were always grounded on good sound common sense which in a world of musical art is often liable to be masked by the conflicts of temperament. Every first year student would be immediately aware of the quiet and conservative manner with which Sir Ernest inspired the discipline of work at College, his calm approach to problems being evident in the example and content of his addresses at the commencement of each term. His logical outlook seemed ideally designed to cultivate the fresh green foliage of our youthful musical exuberance into the solid oak of professional strength through the process of steady unrelenting discipline of work and practice. His insistence on a good method of working will always be thankfully recalled by students together with his advocation of a wide sphere of interest in all musical activities at College and a recreation of the mind in other fields of art and literature. Above all, Sir Ernest made the students humbly aware of the honour and responsibility that was theirs in following what is one of the most exacting of all artistic careers.

In his personal dealings with students, the Director would always make one feel entirely at home. Whether it be a serious interview or a casual word in passing, there would be the same kind and thoughtful consideration and advice imparted with a sincerity that was always candid but never stern and no discussion however formal would fail to include a genuine word of interest in some detail of one's work.

Sir Ernest also took a great personal interest in the social life at the Royal College. Despite the urgency of outside engagements and his official work, he would be present at all College student functions whether musical or not, gracing the occasion with jovial enthusiasm. It was

always an extreme pleasure to welcome the kind interest taken by Lady Bullock on these occasions too for, with the Director, her presence was felt to be an integral part of College life. We all treasure the happy memories of both Sir Ernest and Lady Bullock and, in extending to them every sincere wish for the future, hope that we are bidding them *au revoir*.

DONALD M. FRANCKE.

During the Junior Exhibitioners' Concert on Saturday, March 19, the Staff of the Junior Department and the Junior Exhibitioners presented Sir Ernest Bullock with a silver cigarette case as a token of their appreciation of the interest he has taken in their work.

The concert had a varied programme representing all the activities of the Junior Exhibitioners, and the presentation was made after the choir, under the direction of Miss Humby, had sung Sir Ernest Bullock's anthem "Thou visitest the earth."

Sir Ernest thanked the choir for singing his anthem; this was the first time he had heard it sung. He said that during his time as Director, he had not missed a single Junior Exhibitioners' Concert.

On this occasion Sir Ernest especially remembered Miss Bull, and all that she and Miss Humby had done for the Junior Exhibitioners. He felt it was a very worth-while course, because though not everyone was expected to take up music professionally, he hoped that they would all carry on with their music in after life, and help others to do the same, so that we could become a nation of music-lovers.

Lady Bullock was unable to be present, so a bouquet which should have been given to her was sent to her house, and she sent a letter of thanks through her husband.

JANE MEERAPFEL.

THE ACADEMY OF ST. MARTIN-IN-THE-FIELDS

By MICHAEL BOWIE

FOR some years John Churchill, Master of Music at St. Martin-in-the-Fields, attempted to form some sort of musical establishment in connection with the church; for many reasons his efforts failed. But in the summer of 1958 Mr. Churchill was approached by three string-players who had worked out a scheme which fitted perfectly into his idea for music at St. Martin's. Briefly the plan was to form an ensemble which would have its headquarters at St. Martin's and possibly take the church's name for itself (this policy should in no way debar the ensemble from giving concerts elsewhere); the question of repertoire had already been decided: the group would specialize in the music of the baroque era. The present church of St. Martin was designed by James Gibbs, and consecrated in 1726: so the building and the music belong to the same period. As a result of the enthusiastic support of the vicar of St. Martin's, the Rev. Austen Williams; the St. Martin's Music Committee, chairman Lord Horder; and financial assistance from the Pilgrim Trust, the project was put into practice: the Academy of St. Martin-in-the-Fields gave its first concert in the church on October 26, 1958.

The title of the group was chosen in this way. In 17th and 18th century Italy (and in fact in present-day Italy too) concerts of music were called " academies." Often these concerts were shared by literary men and musicians: a famous example was the ' Academia poetica-musicale ' founded in Rome in 1690. (The highlight of these meetings was the improvisation of a cantata by both poet and composer. Corelli and Alessandro Scarlatti were among the members of the Roman academy; Handel, during his Italian visit, was invited to play there but was considered too young at 22 to be admitted as a member.) The Italian academies served as models for concert-giving (at this time not to public audiences) throughout Europe and, next to the courts and churches, they became the most important centres for music.

In London, around 1710, a large room in the Crown and Anchor tavern (opposite the church of St. Clement, in the Strand) became the weekly meeting place of the ' Academy of Ancient Music,' a society devoted to the performance of vocal and instrumental music. The founders included J. E. Galliard, an oboist and composer; Henry Needler, an official in the Excise and a very fine amateur violinist; Bernard Gates, choirmaster of the Chapel Royal (St. James's); and J. C. Pepusch, the composer chiefly remembered for his contributions to *The Beggar's Opera.*

The Academy's membership in those days was made up of amateur players like Needler (" those of distinguished rank, lovers of music, and skillful in the performance "[1]), and many of the most important professional musicians of the day. " We have between thirty and forty voices "[1] consisting of the choirs of the Chapel Royal and St. Paul's Cathedral, supplied by Gates and Maurice Greene, a member of the Academy and the cathedral organist and choirmaster. The number of instrumentalists available was also between thirty and forty.

" The Academy made it their constant care to keep up a correspondence with the most eminent masters and professors of music in foreign countries . . . "[2] " We shall always with pleasure remember Abbot Steffani, Bishop of Spiga, who desiring to have his name entered among us, was unanimously chosen our president."[1] (Agostino Steffani was a well known composer and theologian; he was elected president of the Academy around 1724.) Many famous foreign musicians (opera singers and instrumentalists) visited the Academy when performing in London: for example, P. F. Tosi, the celebrated castrato and singing teacher. Tosi was a member of perhaps the most distinguished academy in Europe: the ' Accademia dei Filarmonici,' Bologna, whose numbers included most of the famous names in Italian music and later that of Mozart. Two Italian instrumentalists resident in London played for the Academy: G. B. Bononcini, actually a member, was a composer (for sometime an operatic rival to Handel) and a fine cellist; and Francesco Geminiani, the virtuoso violinist, who often gave first performances of new compositions before their publication. It was not until 1735 that the first non-playing members were admitted, when the Academy became a concert-giving society. At about the same time (1734-5) the Academy began to widen its scope by giving instruction in almost every branch of music. Dr. Pepusch directed the studies and was responsible for many pupils who later became outstanding musicians. The Academy flourished until 1792 as the oldest and possibly the most important concert-society in England.

The aims of the ' Academy of Ancient Music ' are best stated in the words of the society's secretary (Mr. H. Bishop): " Several of the most eminent professors of music in this city have, some years since,

established a Musical Academy, not for the management of theatrical affairs [this refers to the 'Royal Academy of Music' which flourished in London between 1719 and 1728 and was concerned with the production of opera], but the improvement of the science, by searching after, examining, and hearing performed, the works of the masters who flourished before or about the age of Palestrina . . . "[1] " . . . it is our design to search for what is beautiful in the works of the ancients, and to seek out those things that have been either neglected or forgot . . . "[2] At this time the Academy was very definitely anti-modern-music (and anti-Handel in particular) but later this rule was relaxed: many Handel oratorios were performed; for example: *Messiah* was given in 1744, and the Academy was responsible for the revival of *Esther*, which the composer had forgotten since its composition at Canons.

The Academy's 'old-music' policy resulted in the performance of " the works of very many authors, whose names . . . had else been assigned to oblivion . . . "[3] But the best summing-up of the achievements of the Academy is by Victor Schoelcher (Handel's 19th century biographer): " . . . it was an excellent private institution, which contributed, in an important degree, to the establishment of a taste for good music in England."

The members of our present-day Academy were chosen from among the younger generation of string-players, people who would share an interest in baroque music and who would be willing to give a lot of time to the ensemble in spite of the rather hectic life of a professional musician in London. The numbers required were six violins, two violas, two cellos, and one double-bass, plus one harpsichord player; these positions were finally filled as follows: Neville Marriner, Tessa Robbins, Norman Nelson, Raymond Keenlyside, Anthony Howard, and Malcolm Latchem; Simon Streatfeild and Michael Bowie; Kenneth Heath and Ian Hampton; John Gray; and John Churchill. Eight of the twelve players are ex-Collegians; those who are not are Raymond Keenlyside (Trinity College), Kenneth Heath (Royal Manchester College of Music), Ian Hampton (a pupil of William Pleeth, Joan Dickson and Paul Tortelier), and John Gray (Royal Academy of Music).

The basis of a baroque orchestra was the string group and the harpsichord: wind instruments were brought in when required; the Academy follows the same procedure: most of its work is done without wind instruments. In addition the instrumental group is at the disposal of the St. Martin's Cantata Choir for its performances of early music (e.g. Bach's *St. John Passion*, and *Messiah*).

The repertoire of the Academy of St. Martin-in-the-Fields is drawn from the 'golden age' of string music, the baroque era. To be more precise, it is taken from a period within the baroque: instrumental music became dominant over other types in the years c1680 to c1750, a period known as the late-baroque. The most important contribution of the composers of this time was the development of the concerto principle; for example, the concerto grosso and the solo concerto. Most of the orchestral music of the period is in one or another of the concerto forms.

The home of the concerto was Italy and that country's composers were the most important in string music. As well as familiar names like Corelli and Vivaldi there are countless other composers whose music is of a very high standard and gradually being revived. German composers who were influenced by the Italian concerto are possibly even more numerous, while the French, slow at first to accept the concerto, produced some fine examples of the solo concerto. There was quite a flourishing

school of English concerto writers but it must be frankly stated that very little of this music is comparable with that of Germany or Italy.

The choice of a text for the Academy's performances is dictated by very strict criteria; all editions are carefully prepared by the following procedure: if available, the composer's MS is used as the basis, if not, a reliable copy is sought. Very often neither of these demands can be met in this country, although the use of micro-films helps a great deal in obtaining material from abroad. The next most important source is the first printed edition; sometimes the composer revises this and produces a second, and perhaps a third, edition: all of which must be taken into account. A collation of all these sources is known as an ' original text ' (*urtext*). Such an edition is of no use at all to a performer since it does not take into account the innumerable conventions of performance that were current in the baroque. It is not an exaggeration to say that many of these conventions affect the notation of the music: one should not always play precisely what one sees written down; if one did, the result would certainly be what the composer wrote on paper but not the sound he would have expected in performance. It is clear that, while an ' original text ' is invaluable for seeing what the composer wrote, this material has to be supplemented by a knowledge of baroque performance practice, which is the job of the editor. The present writer is the Academy's editor (Denis Stevens is also associated with the group). Readers interested in such problems are advised to see Walter Emery's *Editions and Musicians* (Novello) on editing, and Thurston Dart's *The Interpretation of Music* (O.U.P.) also on editing and for some of the conventions of performance referred to above. It can be confidently stated that the performances of the Academy are based on material representing an ' as near as possible ' approximation to baroque performances.

The style of playing adopted by the strings is derived from Francesco Geminiani's *The Art of Playing on the Violin* (1751), a work considered to be a summing-up of baroque string technique. (A facsimile edition of this useful tutor is obtainable from O.U.P.). Its value is especially felt when answering questions like " on or off the string ? " and " should this passage be played smoothly or detached ? "

One of the features of a group of this sort is the harpsichord, the player is required to keep the whole ensemble together in performance. John Churchill has himself made a study of continuo style based on F. T. Arnold's *The Art of Accompaniment from a Thorough-Bass*, which is a compilation of baroque material relating to continuo playing. The Academy of St. Martin-in-the-Fields is fortunate in having a friend in Mr. Thomas Goff who generously places one of his superb instruments at its disposal. It will have been realized that the Academy is conductorless: the direction is mainly undertaken by the first violin (Neville Marriner) but is also shared by the first cello and harpsichord.

During the Academy's planning-stage it was decided that at least five concerts would be given in St. Martin-in-the-Fields during the normal concert season. The first series (given between October, 1958, and April, 1959) were of necessity ' try-outs,' during which the repertoire was enlarged and the performance-style consolidated. For two of its concerts the Academy welcomed as soloists Alexander Murray, who played Bach's flute Suite in B minor; and Roger Lord, who joined Neville Marriner in Bach's Concerto in D minor for oboe and violin; Mr. Lord was also the soloist in a concerto grosso (one of the " oboe concertos ") in B flat by Handel.

The season just ended was devoted to *A Survey of the Baroque Concerto*. The first three concerts were (1) Varieties of Form: examples of the orchestral concerto (Albinoni Op. 5/5); the early introduction of soloists (Torelli Op. 6/10); the concerto grosso " da chiesa " (Corelli Op. 6/7) and " da camera " (Locatelli Op. 1/9); and the solo concerto (Torelli Op. 8/7). (2) The Vivaldi School of ' modern ' composers: music by his followers (dall'Abaco, B. Marcello, Manfredini, for example) and two works by the master himself: a cello concerto in C minor, and the Concerto for four violins in B minor, Op. 3/10. (3) The Concerto in England: music by Boyce, Charles Avison, Geminiani and Handel. The next concert in this series covered the Concerto in Germany and France: music by J. S. Bach, Telemann and Leclair. The fifth and last programme represented the culmination of the baroque concerto in Handel's concerti grossi Op. 6, and also contained music by the followers of Corelli.

The Academy of St. Martin-in-the-Fields was pleased to be associated with Watkins Shaw in the first performance of his new edition of *Messiah* given in St. Martin's on December 8, 1959.

Broadcasts by the Academy include a programme of its own in a chamber-orchestral series given last summer on the B.B.C. Home Service; and a contribution to the new Third Programme Invitation Concerts when it took part in Purcell's ode " Welcome to all the Pleasures " under the direction of George Malcolm. Engagements by the B.B.C. Transcription Service includes a series of broadcasts from stately homes (for example: Hampton Court; Queen's House, Greenwich; and Ingatestone) in which the Academy is associated with Denis Stevens, who devises a programme built round the musical establishment of the house in question.

The Academy is now recording with London (*Editions de L'Oiseau-Lyre*) and has recently completed its first disc, a programme of concertos by Corelli, Albicastro, Torelli, Handel and Locatelli.

In this way the Academy of St. Martin-in-the-Fields is taking its place in English music. There is a very real need for a group of this sort in this country, with a clear idea of style of performance and an endeavour to give its audiences a reliable view of the composer's music (we must all be rather tired of the performer who thinks " I'll play it like this because it sounds nice " and completely disregards the composer's intentions). There is one lesson to be learnt from the experience of former groups who have set out to specialize in the music of one period: everything is fine while there is a rigorous discipline restricting the wandering into other styles, but once the rot sets in it is impossible to retain any identity for the ensemble in question, its style becomes neither one thing nor another, and the group becomes just another of those bands that play every sort of music. The Academy of St. Martin-in-the-Fields is not interested in joining their ranks; besides, these ranks are full: there is no room for more recruits.

REFERENCES

1. Letter, " London, February 9, 1731."

3. Letter, " London, 9th June, 1731."
From *Letters from the Academy of Ancient Music at London to Signor Antonio Lotti of Venice, with Answers and Testimonies.* London, 1732.

2. *A General History of the Science and Practise of Music* by Sir John Hawkins. A new edition with the author's posthumous notes. Volume the second. London . . . 1853. (First edition 1776, 5 volumes.)

Unfortunately very little is known of the history of the ' Academy of Ancient Music.' The two works cited above and a pamphlet by Hawkins (*An Account of the Institutions and Progress of the Academy of Ancient Music*, London, 1770) are the main sources of information; Hawkins is very valuable as he was a member of the Academy.

STARTING AT THIRTY

By GEOFFREY SHAW

Some time ago Mr. Shaw (who is the student representative on the Magazine Committee and some of whose activities are recorded on page 42) was asked to describe his reasons for coming to College at a maturer age than do most of our students, and what he found when he got here. His article is printed exactly as it reached the Editor but does not necessarily represent editorial views.

I BECAME a librarian by accident: the need to find an easy job after a long illness and the offer of a post in a convenient library found me launched into a profession for which I was completely unsuited scholastically and intellectually. I tried the examinations; but a conviction that the syllabus was complete nonsense anyway rather militated against any chance of success. With the natural ability of an "old soldier," however, I soon made a comfortable corner for myself in the Music Library, and over the next eight years was exposed to an ever-increasing influence from the atmosphere in which I worked. A constant stream of musicians—amateurs and professionals, players and teachers, singers and conductors; a never failing supply of new books, scores and magazines—all these "conditioned" me to music. When I eventually yielded to importuning to join the first amateur choir, my fate was, unknown to me then, sealed. It was not until I realized that I was attracting a growing amount of disapproval from my superiors by being mistaken constantly for the County Librarian, that I suddenly decided that there might be a living in music. A chance encounter with the local Music Adviser assured me that a grateful country would consider supporting me while I absorbed a certain amount of formal training, so here to the R.C.M. I came, and have been now for over a year.

From this distance it is easier to see what I expected of a full-time course at College, and also how far those expectations have been realized. First and foremost, of course, I expected to receive regular and intensive vocal training, and the encouragement and opportunity to practise hard and regularly. Most of this I have had in full measure; opportunity for practice, alas, I have had to create for myself at considerable expense, and even then only with great good fortune. While being well aware of the difficulties involved in any solution, I do feel that the unfortunate music student in this overcrowded city suffers more than any other from the lack of facilities to study; the number of cheap bed-sitters where one can play a trumpet or sing coloratura exercises for four hours a day is extremely limited.

I also imagined that as a singer I would be expected to study speech training, languages, deportment, ensemble singing, and have the opportunity of developing "platform technique" under reasonably formal conditions before a critical audience. Speech-training and deportment I find to be beyond my reach unless I commit myself to becoming an opera specialist; there is no expert guidance on foreign languages available; and there is little opportunity for, much less tuition in, quartet singing (it is the ensembles which so often ruin performances of the standard oratorios). On the other hand, exactly the right opportunities for developing the art of "facing an audience" are provided by the formal concerts, though here I feel that the opportunity for a teacher to observe his pupil under concert conditions is too often missed; and a dispassionate and informed criticism could be of great value.

Further, as a potential *teacher* of singing, I hoped to be taught what *is* teachable about teaching—the physiology of the voice, the various opposing " schools " of voice production, the technique of lessons; and to have the opportunity of observing established teachers at work. Any planned instruction of this nature is completely absent, and this I feel to be most disturbing and disappointing. It seems odd to offer Diplomas in subjects for which there is no course of instruction.

Finally, on the question of general musical " background," I expected to have the opportunity of seeing and hearing all the latest trends in musical development; I expected expert tuition in the interpretation and style of music of all periods, and a general grounding in the theory and history of music. In practice, there is little opportunity to examine scores of new music, since the library, which in my opinion should be the main stimulating influence, seems to be pitifully short of funds and space. The performance of contemporary works seems to be primarily a matter of student initiative. Any guidance on style can only be gleaned by a singer capable of taking Accompanying as a subject. The History Classes seem more concerned with the personal and social than with the practical and factual; but at least one is thereby encouraged to resort to the standard text-books in search of the facts. The teaching of theory seems thorough, stimulating, and allowing for the discovery of any latent talent for composition. The question of instruction in contemporary techniques is perhaps best considered to be *sub judice* at present.

Do I then regret " taking the plunge " when I did ? Oh, yes—I regret not taking it years before ! I have found a reasonably wide range of studies; acquaintance with other students of great ability is constantly stimulating; and the staff is infinitely helpful and considerate. If I have appeared unduly critical, it may be because as a singer I feel that we are a somewhat neglected minority, and that the general state of singing in this country is such that any measures which can be taken to improve matters—particularly in the rationalizing of teaching—seem to me to be of great importance.

OUR YEAR AT THE INSTITUTE

By Angela Plevey and Janet Price

During 1959-60 four College students who were awarded the new G.R.S.M. diploma in July, 1959, are attending a course at the University of London Institute of Education. This is the first time that this optional fourth year for holders of the G.R.S.M. diploma has been provided.

Our first impressions were of innumerable forms to be filled in, and of endless walks from one building to another. The music department, a new venture for the Institute, is housed in its own building in Tavistock Square, and forms a community rather secluded from the other departments. Our fellow students have been selected from the London Music Colleges and from various universities in England and Wales, the former studying for the Music Teachers' Certificate, the latter for the Postgraduate Certificate in Education.

As in the rest of the University, each of the three terms lasts for ten weeks, of which four are spent in London schools for the opportunity of putting into " school " practice methods and suggestions which have been put forward to us during the six weeks of mainly theoretical training at the Institute. Every Friday of the term is left free for us to continue activities at our respective music colleges.

During the six weeks at the Institute, our days are fully occupied with various lectures and classes. Music lectures cover the presentation of choral, instrumental and academic aspects which are dealt with by three of the tutors. The fourth tutor approaches the subject in a more general way, and has given illustrated talks and led lively discussions on topics from jazz to country dancing. As we have implied, not all of these

lectures remain at a theoretical level. From time to time we provide material for our fellow students to practise on. A small orchestra was formed for us to gain experience in conducting music suitable for school orchestras, and in small groups we have presented songs suitable for school performance.

On a more intellectual level are the lectures on education, philosophy and psychology which we all find most stimulating, and not so dry as one might imagine. In fact these lectures and their seminars often prove to be the most hilarious events in the week. The purpose of the group (seminar) work is for us all to discuss freely our views on subjects arising from the lectures.

During foundation week, several departments put on their own entertainments, which varied from the puppet shows of the art students to a performance of *The Crucible* of Arthur Miller by the English department. Our contribution was a production of John Gay's *The Beggar's Opera*. We were fortunate enough to have access to one of the earliest scores of the work, which allowed us to present an authentic version. The R.C.M. was represented on and beneath stage. Mrs. Peachum was brought to life in an animated performance by one of our number, and another contributed to the instrumental support which included the accompaniment to some of the arias by a consort of viols.

Lunch-time Concerts and a l . . . t orchestra have functioned spasmodically, adding flavour to an essentially varied programme.

One of the biggest attractions that the course offers is the broadening experience of a year's University life, during which one is encouraged to view one's subject in its true perspective.

INFORMAL STUDENTS' CONCERT

March 16, 1960

MOTET: "I wrestle and pray" ... ... *J. C. Bach*

ANTIPHON from the "Vesperae in Festis B. Mariae Virginis" ... ... *Monteverdi*
Margaret Polkinghorne, Jessie Cash, Peter Norris

SCHERZI MUSICALI, Nos. 1, 4, 5, 6 ... ... *Monteverdi*
Jennifer Marks, Joan Abell, Geoffrey Shaw, Martin Jones,
Marilyn Taylor, Peter Norris

CANTATA (1952) ... ... *Stravinsky*
Margaret Polkinghorne, Roger Norrington, Averil Williams, Paul Griffiths,
Tess Miller, Laura Clarke, Elizabeth Angel

MOTET: "Spem in alium nunquam habui" ... ... *Thomas Tallis*

Ensembles devised and directed by Edwin Roxburgh and Geoffrey Shaw

Principally, a respectful salute to this 1960 group of R.C.M. students from a student of a decade earlier. Stravinsky's Cantata came out in 1952, when I was just leaving College, but we were slow on the uptake and it was a good deal later that I got to know the work. "How should I love and I so young?" Perhaps it was more difficult to see the work's beauties then; but the reaction of any *students* of music must be to fasten upon every new work by an acknowledged master, *study* it, fight over it, play it, discuss it, wonder about it, shock professors by liking it. Rimsky-Korsakov's famous remark, reported by Stravinsky, was: "I have already heard it. I had better not go: I will start to get accustomed to it and finally like it." He was speaking of Debussy—who rejects Debussy now? Who rejects Stravinsky? Few. Love is never compulsory, but respect sometimes is. Anyone has the right to hate Stravinsky, but to ignore his position as a 20th century master is to abdicate as a musician, close the doors and windows and turn on the gas.

So the performance of this fine work is long, long overdue at College—I do hope that it will be succeeded by many more of the new music of our day, in all its difficulty. The new piano concerto has now been done in New York and will be accessible here soon—are the queues forming outside Boosey's? That there will always be shortcomings in the early performances, especially by less experienced performers, is not important; and in any case, I was tremendously impressed by the understanding of it shown by some of these performers. Edwin Roxburgh had obviously lived with the work and knew it, not as a pattern of notes but for what it is and what it says—and does not say. My only serious complaint about the performance concerned something not his fault, nor perhaps that of anybody involved. It is that the chorus, though most

attentive to what they sang and generally very accurate, did not really have the convictions to give them courage. Stravinsky demands here a mediaeval precision of emotion that is fatally softened by any attempt to put " expression " into the phrasing. To take a parallel, the powerfully moving effect of plainchant depends very largely on its impersonal quality—the monk who stands out of the ritual by intruding his private emotions will maim it. It is the precision of thought that marks our own century which links us with the middle ages and finds in Stravinsky a creative flash to leap between the two poles. But change takes time, and it sounded to me as if the chorus had grown up to be very much more familiar with music of the 19th century than that of any other.

By the virtues of restraint on expression I do not mean that total anonymity is the best prescription. As Mr. Roxburgh showed, the diamond edged lines of the accompanying band have a potently expressive effect of their own which we must discover and with which we tamper at our peril. It is with 1950-vintage ears that we must hear what they express, not with Romantic ones. This is why I admired Roger Norrington. True, one could have claimed greater clarity (blame the hall in part), greater firmness of line. But he not only reproduced the very difficult vocal line of "To-morrow shall be my dancing day" accurately; he found out its expressive quality. This bewildering poem is really unsettable; or so I used to think until Stravinsky's incredibly perceptive imagination crossed the gap with fully contemporary understanding of the world out of which it came. Mr. Norrington did not stand in between historically; he seemed to know what Stravinsky was about. This was the first time I have heard the work in which the setting did not seem disproportionately long for the whole structure (I am still not quite certain about this point). Margaret Polkinghorne, who had sung " The maidens came " with a sympathy for the rhythmic waywardness, joined the tenor in what is the palpable hit number of the work—the wonderful setting of " Westron Wind." This needed greater instrumental precision—greater raciness, even—but Mr. Roxburgh's breezy tempo kept it well alive. I was less happy about his tempo for the " Lyke-Wake Dirge " interludes—perhaps he was, too, for they were inconsistent and he seemed to feel the music trying to move faster to what would have been its right pulse (this would have helped the chorus's problems mentioned above, too). The little orchestra did splendidly: the intonation problems are tricky, but one was not made aware of the fact, and the wind players' tone had the right etching quality.

It was, of course, excellent programme planning to frame Stravinsky in Monteverdi and Tallis (this programme could have taken the air as one of Mr. Glock's brilliant Thursday Invitation Concerts and no questions asked). Margaret Polkinghorne and Jessie Cash sang their Monteverdi antiphon clearly, but the balance was difficult: the tiny Dolmetsch harpsichord could not match up to them in this resonant hall and might have been better supported with a cello continuo. This certainly sounded well in the *Scherzi Musicali*, where Jennifer Marks, Joan Abell and one of the concert's moving spirits, Geoffrey Shaw, threw off the music with great charm and lightness. The Tallis was thrilling—I am ashamed to confess I had never managed to hear this famous piece before, and was bowled over by the span of its accomplishment. A word of praise to Justin Connolly's brief, thoughtful programme notes, to his understanding of Stravinsky's aims as well as his knowledge of the circumstances of the early music.

This should—*must*—be the first of many such concerts. Attendance, from students and professors, should not have to be compulsory, but it was depressing to find the general half-hearted interest that the large numbers of empty seats expressed. Of course, it was given during the lunch hour, and first things must come first . . . .

JOHN WARRACK.

STUDENT COMPOSERS' CONCERT

March 2, 1960

TRIO for two Clarinets and Bassoon ... ... *Leslie Green*
Virginia Henson, Julia Rayson, Joanna Stapleton

TWO SONGS of Mental Unrest ... ... *Edwin Roxburgh*
" Panic " (Aldous Huxley)
" I am tired of the wind " (Gordon Bottomley)
Jessie Cash, Geoffrey Shaw

TRIO for Flute, Cor Anglais, Bass Clarinet ... ... *Martin Ball*
Janet Bannerman, Laura Clarke, Neil Murray

PRELUDE AND TOCCATA for Piano
ELEGY for Cello and Piano } ... ... *Anthony Hill*
Elizabeth Brian, Anthony Hill

TRIO for two Oboes and Cor Anglais ... ... *Ronald Lumsden*
Sarah Francis, Tess Miller, Laura Clarke

VALE ERNEST HALL

In February, 1910, on the worst fog-ridden day I ever remember, I first met Ernest Hall. It was at College on Scholarship Day and we were waiting the final test before the whole Board of Professors in Room 46. He had come up to town that morning from Liverpool where he was born. He was at that time first cornet in the Liverpool Hippodrome Music Hall Orchestra, playing twice nightly. His father was a trumpeter of renown and had passed on his knowledge to his son.

At College he became a pupil of Walter Morrow and Ernest cannot speak too highly of his teaching and the influence on his career. From then on his advance was swift indeed. In 1912, whilst still a student, he went to America with the L.S.O. as principal trumpet. The First World War intervened and in 1914 he joined the 20th Battalion King's Liverpool Regiment and so to France in 1915. A story goes that "someone blew a trumpet in England in 1914 and three years later it was heard in America." I wonder if the trumpet was Ernest's.

When war was over he returned to the L.S.O. as principal and remained there till 1924 when he became a freelance player. During the post-war period he was with the Beecham Opera Company Orchestra, where he met his wife, who was then Miss Molly Mundle. He was with the B.B.C. Orchestra as principal in 1930, but at his own request in 1950 he reverted to third trumpet, the principal and second then being his pupils and ex-scholars of the College. He remained there until 1953 when he resigned and has been freelancing since.

He was appointed professor at College in 1925 and has taught over 80 pupils, most of whom now hold high positions in the orchestral world. He once confided in me that when the idea of trying for a scholarship cropped up, he was uncertain whether to try as a trumpeter or as a violinist. He is also an excellent pianist.

In 1934 he and I were taking part in a performance of *Messiah* at Oundle School, he of course to play the obbligato in "The trumpet shall sound." A little later *The Radio Times* reported: "Ernest Hall admitted that one of the world's greatest trumpeters had been engaged to play. But in the orchestra was a youthful performer on the instrument and it was decided that to give him a show he should play the well-known accompaniment at the rehearsal. His playing was so good that Hall suggested to Topliss Green that he should take it again at the performance. This was agreed; so there was the unusual spectacle of the world's finest trumpeter playing second to a boy of thirteen." This just shows the generosity of spirit with which he is imbued.

His loyalty to College is immense and he speaks highly of Sir Charles Stanford's training of the Orchestra, which was then at its zenith, and of the Wind Ensemble. The latter is one of Ernest's present vocations and what glorious results he gets from it. Amongst all his activities he takes a great interest in cricket, football and bowls, especially the latter which he still plays.

Few students and professors have had such a great impact on the College. When he leaves in July it will be the poorer for his going, but there will always be a glowing memory left.

TOPLISS GREEN.

VALE ERIC HARRISON

There is no doubt at all that we are all going to miss Eric Harrison very much and I think I can safely say that I am going to miss him more than anybody else at College.

Ever since those early days before the war I have been very fond of him. I remember his arrival at the College very well; he asked at his first lesson with me if he might learn *Islamey*, of all things, and I questioned whether he could possibly be strong enough. In reply he quietly and unostentatiously lifted up the keyboard end of the piano just as he was sitting there, and I hastily agreed to *Islamey*; and sure enough in one week there it was, with pretty nearly all the right notes !

In more recent years his ability to play the black key study with an orange was well known. I think that I was able to play the work just as accurately with my fingers but I must confess to missing out that aura, or should I say tang, that he achieved with his orange and lovely rotary movements. But of course, what made him unique was his fantastic aural ability; who else in this country could hope to play a Medtner Sonata in any key without (apparently) any trouble at all, and have not we all enjoyed his superb artistry ?

Apart from these varied gifts I think that what endeared him to most of us was his kindness. I know that I came to rely upon him very much not only for my essential transport to and from College for many months, but also for his small everyday kindnesses; never a day passed when he was at College that he failed to come in and see me for a moment and it was amazing how his pupils seemed to supply a cafeteria service of tea and coffee.

These things are certainly never forgotten and so we shall all feel ourselves the poorer by his departure. Still it must be said that the musical life of Australia will be enriched and it seems to be quite inevitable that he will quickly become the authority on piano playing on that continent. Not that he is without competition there by any means. It is an astonishing fact that my own beloved teacher, Herbert Fryer, was the source from which stemmed virtually all the major teaching positions—Eric himself a grand-pupil of H.F., Lance Dossor (now in Adelaide), not to mention Johnny Bishop and Roy Shepherd in the other Conservatoires.

I think on the whole that we will have to make up our minds to being without Eric for perhaps two or three years, but I am sure that he will have a very loving welcome when he comes back to us.

CYRIL SMITH.

R.C.M. UNION REPORT

The Easter Term is usually the slackest one of the three, but this year the Honorary Officers have been much occupied with the reprint of the Address List as forecast in the last Magazine, and it is hoped that you will not find many mistakes in it.

The Union continues to prosper financially but I wish that more students could be persuaded to become members when they leave College and cease to belong to the Students' Association. We do need more young people to come and fill the gaps that inevitably occur with increasing age, in order to maintain the contacts between past and present students in the years to come.

The date of the " At Home " has been fixed for June 10, when we hope to welcome a large number of friends.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

STUDENTS' ASSOCIATION REPORT

The activities of the Students' Association last term do not give very much scope for the writing of a report as the only function arranged for the students as a whole was a hop at the end of term. I am not sure what went wrong with the arrangements for this event, but the only support we had came from the members of the Committee and their partners which meant that about ten people were present ! *This kind of support is not good enough* !

During the whole of last term we have been trying with the help of Trinity College to arrange a big Mid-Summer Ball at the Russell Hotel, which will be run by the combined Musical Colleges Association and if this event is to be a success we will need the whole-hearted support of the students and I will take a very dim view of the situation if out of nearly five hundred students in the College we cannot provide the fifty couples needed to guarantee a success.

Next term is going to be quite a heavy one for the Students' Association because, on top of all the normal activities which occur in the Summer Term we will be saying good-bye to our present director, Sir Ernest Bullock, and welcoming the new one, Mr. Keith Falkner, so please everyone—for next term at least—make just a little bit of extra effort to help us.

RICHARD HAZELL, *President.*

THE ADVENTUROUS EAR

Among the forthcoming performances this term are: Gluck's *Orpheus* and Mozart's *The Goose of Cairo* by the Opera School and Orchestra on June 22, 23 and 24, at 7.30 p.m. ; Vaughan Williams's *Flos Campi* by the Second Orchestra and Choral Class on June 7 at 7.30 p.m.; Messiaen's *Quatuor pour la fin du temps*, Vaughan Williams's Phantasy Quintet and Prokofiev's Overture for clarinet, piano and string quartet at the chamber concert on June 15 at 5.30 p.m.; Aaron Copland's *In the Beginning* at the choral concert on July 1 at 5.30 p.m.; and Debussy's *Nocturnes* (Nuages, Fêtes and Sirènes with female chorus) at the First Orchestra concert on July 14 at 7.30 p.m. The special concert at 7.30 p.m. on June 14, will include Bartok's Divertimento for strings and Stravinsky's Symphony for wind.

THE COLLEGE GRAMOPHONE RECORD LIBRARY

It is surprising how few people realize that the tiny third-floor room, usually known as the "sick bay," now houses a rapidly growing collection of records, which may be used at any time by all students and professors.

This situation probably arose because when the library was first opened in 1958, its use was restricted to students taking the revised G.R.S.M. course, as the limited stock of records made it necessary to control the number of people with access to the collection. Now, however, we have two hundred long playing records, and well over one hundred 78s, so we are well on the way to a full-scale lending library.

At the moment the catalogue is mainly restricted to the classical repertoire, and there are still many gaps there which must be filled, but suggestions for new additions are always welcome and are noted down, even if they cannot be followed up immediately. Set works for the G.R.S.M. and Mus.Bac. examinations take priority, and a large slice of the Council grant has been used up by subscriptions to such projects as The Oxford History of Music in Sound, but the two most recent entries—Stravinsky wind symphonies, and works by Hindemith and Schoenberg—show that the classical bias which was necessary at first is gradually being counteracted.

The main disadvantage of the library at present is that records may not be taken out of the building, but there are adequate facilities for listening in College. Records may be borrowed either from the main library or from Miss Humby, though the two practice rooms which have been converted into listening booths can only be booked through Miss Humby. Professors, of course, can also use the three gramophones in the lecture rooms.

This article was really intended as publicity for the new facilities, but it might finish with a plea to anyone who has any records which are of no further use to him. Long players or 78s would be equally welcome, and we should be particularly interested in old records which are of historical importance—performances by such artists as Chaliapin and Caruso, which would enable the library to extend back into the past as well as, we hope, into the future.

JILL SAUNDERS.

FIFTY YEARS AGO

Extracts from "King Edward the Seventh and the Founding of the Royal College of Music" printed in the Summer Term Magazine, 1910

The death of King Edward the Seventh—who, while he was Prince of Wales, founded the Royal College of Music, is the event which has overshadowed all others, since the last number of the Magazine was issued. The early days of the College are now sufficiently distant for present pupils to be largely unaware of the great interest which the late king took in the College, while as Prince of Wales he was President of the Council.

To the late Prince Consort belongs the credit for the suggestion that a "National College of Music" should be founded. As long ago as 1854 he recognized that the then existing agencies for the training and development of musical capacity were totally inadequate if this country were ever again to occupy a leading place in the world of music, as it had done in Elizabethan times. The first important landmark in that great movement which kindled the enthusiasm, inspired the generosity, and eventually made possible, first of all, the establishment of the National Training School of Music, and afterwards the founding of the Royal College of Music, was the meeting held in 1873, at Clarence House, and presided over by the Duke of Edinburgh. The Duke, by his own personal efforts and influence, aided by the help and liberality of his friends, started on its short but distinguished career the National Training School of Music. The building, which stands on the west side of the Royal Albert Hall, is now occupied by the Royal College of Organists. Dr. (later Sir Arthur) Sullivan was the first Principal, and he was succeeded by Dr. (later Sir John) Stainer. It was hoped that before long some form of state recognition and assistance would be obtained, thereby placing the school upon a secure and permanent financial basis.

In 1880 the draft of a charter for the founding of a Royal College of Music, which was eventually presented to the Privy Council by the Prince of Wales, was completed. Mr. (later Sir) George Grove was specially commissioned by the Prince of Wales to undertake the organization of meetings to be held throughout the country with the object of raising a fund sufficiently large to place the proposed College upon a secure financial basis. Peers sent their contributions by cheque, workmen sent theirs on collecting cards, Public School boys sent their shillings, Board School children sent their pence. On February 1, 1883, *The Times* announced that a total of about £150,000 had been reached and that the College would open in May.

At last the day was reached for which all this preparation had been made, and on May 6, 1883, the Royal College of Music was officially opened by the Prince of Wales. The company was small because there was no room for a large one, the opening ceremony

taking place in what at that time was the largest open space of the College, the open landing and corridor on the second floor. The Prince of Wales concluded his speech by saying:—

"I claim for music the merit that it has a voice which speaks, in different tones perhaps, but with equal force, to the cultivated and the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I so desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison—that it is the only sensual pleasure in which excess cannot be injurious. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution—an institution which I trust will give to music a new impulse, a glorious future, and a national life."

FREDERICK SHINN.

BIRTHS

GATT.—To Martin* and Brenda* (née Davies) a daughter, Fiona, on February 6, 1960.

HOPE.—To Harry and Gladys* (née Jones) a daughter, on April 29, 1960.

JONES.—To William and Juliet* (née Cunningham) a son, Philip Julian Fryer, on February 3, 1960, a brother for Deborah.

SERGEANT.—To Desmond* and Lorna* (née Green) a second daughter, on April 22, 1960.

MARRIAGES

BARKER-DOBSON.—On July 25, 1959, Anthony Barker to Lesley Dobson.*

BLACK-LLOYD.—On December 31, 1959, Arnold Black to Ruth Lloyd.*

BROWN-GOLDSBOROUGH.—On March 23, 1960, Raymond P. Brown* to Valerie Goldsborough.*

TELFER-HASLETT.—On March 19, 1960, John Telfer to Mary Haslett.

* *Signifies Royal Collegian*

DEATHS

BOUGHTON.—Rutland, on January 25, 1960, aged 82.

BENJAMIN.—Arthur, on April 19, 1960, aged 66.

WHYTE.—Ian, on March 27, 1960, aged 58.

OBITUARIES

ROBIN MILFORD

1903—1959

It came as a great shock to many of us who knew him intimately to hear of the passing of Robin Milford. It has left us with the very poignant feeling of personal loss.

He was a musician with a fine technical training: he studied with Holst, Vaughan Williams and R. O. Morris at College. With this went a complete sense of integrity towards his art, a sort of dedicated approach that in these days, when the whole of life is fast becoming established upon a materialistic basis, is rare and therefore increasingly valuable.

He was a prolific writer in most forms, including in his output ballet music and a miniature concerto for harpsichord and small orchestra. His dramatic oratorio *A Prophet in the Land* was first performed at Gloucester in 1931 and recently a concert of his chamber music and songs was given at Wigmore Hall. It has been my privilege to work with him a great deal and to conduct the first performances of a cantata, *Days and Moments*, and also of a work which lay very near his heart, *The Summer Stars*. Giving first performances is a nerve-wracking business for a conductor because his responsibility towards the music is so great: it was on these occasions that I found Robin Milford so kind, human and sympathetic.

He was the son of Sir Humphrey Milford, one-time Publisher to Oxford University, but he himself was not active in public affairs, preferring to lead a retiring life. In this world where his particular qualities are all too rare, where the standards are often bitingly competitive and even the music often sounds harsh and noisy, Robin Milford's music may seem that of a past and somewhat discarded era. He used a widely known, loved and understood language, but in this medium he had a real message to give, rooted in his own sympathy and sincerity. The language used seems of little import as long as there is a message.

Time alone will show whether the message of Robin Milford will live on in the hearts of his fellow men. Always he will be remembered by those of us who loved and appreciated him for his qualities of human sweetness and integrity, towards his art and all with whom he came in contact.

REGINALD REDMAN.

RUTLAND BOUGHTON

1878—1959

Rutland Boughton died suddenly in London just after his eighty-second birthday. His remarkable ability was recognized early by the organist of Aylesbury Church Robert Keymer, himself the father of the talented violinist Sybil Keymer. Later when he was over 22 he entered the R.C.M. but he stayed only one year. That does not reflect upon his teachers as much as upon his own state of mind at that time: he was finding everything for himself, but rather late and rather impatiently. He had a hard time as a theatre player after that, with odd jobs, until Granville Bantock invited him to teach at the Birmingham School of Music in 1904. Here the rather outmoded Socialism of the William Morris romantic type and the Wagnerian theories of music-drama absorbed him and the Glastonbury Festival took shape. It was based on the theory of the Communal Agricultural-Artistic Life, and Boughton was personally capable of running a small-holding by himself as he showed his own life in Gloucestershire in 1927.

His ambition was to write a *Ring* on Arthurian Legend. This missed fire, but a "Celtic Twilight" opera *The Immortal Hour* caught the public imagination in 1922 and had a fabulous run.

His entirely single minded devotion and complete absorption and confidence in his own ideals caused him in many respects to live a life detached from the realities of other people's liabilities to weakness and to failure. His many friends—who by no means agreed with his outlook on politics or on music—were attracted to him by this sterling intransigence of character.

STEUART WILSON.

NEW MUSIC AND BOOKS RECEIVED

Mention is this list neither implies or precludes review in a future issue.

JOHN CARMICHAEL: *Bahama Rumba.* For two pianos. Augener. 4s. 6d.

ADAM CARSE: *Contrasted Preludes.* For piano. Augener. 3s. 6d.

HAWARD CLARKE: *Diversions.* For clavichord or piano. Stainer & Bell. 3s. 6d.

JOHN CLEMENTS: *Tony the Turtle.* Unison voice and piano. Joseph Williams. 6d.

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S. SPAIN-DUNK: *Two Pieces.* For violin and viola. Augener. 5s.

GEOFFREY TANKARD and ERIC HARRISON: *Pianoforte Technique.* Elkin. 7s. 6d.

VAUGHAN WILLIAMS: *Three Vocalises.* For soprano and B flat clarinet. O.U.P. 4s. 6d.
She's Like the Swallow. Unison voice and piano. O.U.P. 5d.
See the Chariot at Hand. For accompanied S.A.T.B. O.U.P. 1s. 4d.
He that is down need fear no fall. For voice and piano. O.U.P. 6d.
The Song of the Tree of Life. For two voices and piano. O.U.P. 6d.
Prelude from The New Commonwealth. For Organ. O.U.P. 2s. 6d.

R.C.M. TEACHING STAFF

*Alexander, Arthur, F.R.C.M., F.R.A.M.
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M.A., D.MUS.OXON.ET DUBL., A.R.C.M., F.R.C.O.
Aronowitz, Cecil, hon. A.R.C.M.
Ashfield, Robert, D.MUS. LOND., F.R.C.O.
Austin, Richard, hon. A.R.C.M.

Ball, Thalben G.,
D.MUS. CANTUAR, F.R.C.M., F.R.C.O.
Bean, Hugh
Beers, Adrian
Benbow, Edwin, A.R.C.M.
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Bower, John Dykes, C.V.O., M.A., D.MUS.OXON.
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Brosa, Antonio, hon. R.C.M.

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Carritt, Graham, M.A. OXON., A.R.C.M.
Churchill, John,
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Clarkson, Stanley
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Crowson, Lamar, A.R.C.M.

Dawkes, Hubert,
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Fisher, Esther (Esther, Lady Barran)
Francis, John
Fricker, Peter Racine,
hon. D.MUS. LEEDS, A.R.C.M., F.R.C.O.

Gaskell, Lilian, hon. R.C.M.
Goossens, Marie, hon. R.C.M.
Graeme, Peter, hon. A.R.C.M.
Greenwood, Norman, hon. A.R.C.M.
Gruenberg, Erich

Hadley, Patrick
M.A., MUS.D. CANTAB., F.R.C.M.
(*Professor of Music in the University of Cambridge*)
*Hall, Ernest, F.R.C.M.
Hopkins, Antony, A.R.C.M.
Horsley, Colin, hon. A.R.C.M.
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(*Professor of Music in the University of London*)
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C.B.E., M.A. OXON., F.R.C.M., hon. R.A.M.
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Jones, Kenneth
Just, Helen, A.R.C.M.

Klein, Hilda, B.E.M., hon. A.R.C.M.

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Loveday, Alan
Luxon, Charles

MacDonagh, Terence,
B.E.M., hon. R.C.M., F.R.A.M.
McQuitty, Kathleen, F.R.C.M.
Mansfield, Veronica
Marriner, Neville, A.R.C.M.
Menges, Isolde, F.R.C.M.
Moore, Douglas
Morrison, Angus, F.R.C.M.
Moule-Evans, David, D.MUS. OXON., A.R.C.M.
Mullinar, Michael

Nash, Heddle

Packer, Ruth
Peasgood, Osborne, C.V.O.,
MUS.D. DUBLIN, G.R.C.M., F.R.C.O.
Phillips, Harvey, A.R.C.M.
Pini, Anthony

Riddle, Frederick C., A.R.C.M.
Rubel, Margaret
Russell, John, B.A. A.R.C.M.

Shore, Bernard, C.B.E., A.R.C.M.
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Smith, Cyril, F.R.C.M.
Smith, Morris, hon. A.R.C.M.
Steadman, Jack, A.R.C.M.
Sternfeld, Frederick, M.A. OXON
Stevens, Bernard,
M.A., MUS.B. CANTAB., hon. A.R.C.M.
Stubbs, Harry, F.R.C.M., F.R.C.O.

Tankard, Geoffrey, A.R.C.M.
Tas, Pierre E., hon. A.R.C.M.
Taylor, Charles, F.R.M.C.M.
Taylor, E. Kendall, F.R.C.M.
Taylor, Henry W.
Trimble, Joan, MUS.B. DUBLIN

Van der Gucht, Jan

Walker, Edward, A.R.A.M.
Walton, Bernard
Watson, Sydney,
M.A., D.MUS. OXON., F.R.C.M., F.R.C.O.
Webber, W. S. Lloyd,
D.MUS. LOND., A.R.C.M., F.R.C.O.
Wilson, Henry E., F.R.C.M.
Wilson, Marie, A.R.C.M.
Wodeman, Joyce

* Board of Professors.

A.R.C.M. DIPLOMA, APRIL, 1960

PIANOFORTE (PERFORMING)
Burridge, Penelope Elizabeth
Carrington, Anne
Chew, Geoffrey Alexander
*Elton, Judith Reid
Fogarty, Susan
Havill, Joan Rosalie
Lambden, Judith Maree
Verghese, Clara

PIANOFORTE (TEACHING)
Bannister, Barbara
*Barlow, Brian George
*Becher, Diana Mary
*Bellinger, Robin George
Benoy, Philippa Susan
Brown, Christina Margaret Grant
Bryan, Elizabeth Cornfield
*Carter, Jean Mary
Daldy, Sarah Elizabeth
Faddy, Jennifer Mary Elizabeth
Fletcher, Winifred Mary
*Hall, Valerie
*Hanford, Jean Margaret
Harding, Josephine Clare
Instance, David Anthony
King, Mary Rosamund Dickson
Knight, Valerie Phyllis
Knowland, Adrienne Lennox MacFarlane
Lancaster, Annabel
McColm, Vivien Mary Cecilia
Mahy, Janet Mary
Maycock, Prunella Anne
*Mayhew, Valerie Joan
Maynier, Elizabeth Anne
Osborne, Denise
Pearson, Janet Francis
Raspin, Judith Alice Mary
Romo, Andres
*Roose, Margaret Herber
Scott, Elizabeth Mary
Sharp, John William
Stanway, Isabel
Taitz, Merle Renée
Teo, Lay Na
Walker, Janice Mary
*Welling, Christopher
Williams, Kay Margaret

ORGAN (PERFORMING)
Fox, Roger Geoffrey Ross
*Gatehouse, David Fraser

VIOLIN (TEACHING)
Applewhite, Frederick Pheasant
Ellis, Susan
Marshall, Helen Ursula
Naish, Elspeth Sarah
Thornton, Denyse M.

VIOLONCELLO (TEACHING)
Unna, Nadine Margaret

FLUTE (PERFORMING)
Williams, Averil Myrna

TRUMPET (PERFORMING)
Moody, Rosemary

TUBA (PERFORMING)
Vinall, Desmond Frederick

SINGING (PERFORMING)
*Abell, Joan Averil
Cox, Jennifer Muriel
Marks, Jennifer Mary
Matthews, Paul
Rees, Anne Marie

SCHOOL MUSIC (TEACHING)
Cambridge, Janet
Cozens, Dorothy Anne
Monro, Clive William

* Pass in Optional Written Work

NEW STUDENTS—MIDSUMMER TERM, 1960

Cheng, John K. C. (Wallington)
Clyne, Jeffrey O. (Edgware)
Comber, John D. (Goring-by-Sea)
David, Phyllida B. T. (Gilgil, Kenya)
Galloway, Robin D. (Halton, Bucks.)
Nicholls, Graham (Adelaide)
Weber, James (Regina)
Wetton, Hilary J. D. (London)
Woollan, Kenneth G. (Chester)
Zarmas, Pieris (Cyprus)

RE-ENTRY

Bolgar, George P. (London)

TERM DATES 1960-61

Summer:	April 25 to July 16
Christmas:	September 19 to December 10
Easter:	January 2 to March 25

COLLEGE CONCERTS

THE FIRST ORCHESTRA

THURSDAY, FEBRUARY 4, 1960

GOD SAVE THE QUEEN

VARIATIONS on a theme of Haydn ... *Brahms*
CONCERTO for Piano and Orchestra ... *John Ireland*
Ruth Stubbs, A.R.C.M. (Australia)
SYMPHONY No. 1 ... *Shostakovitch*

Conductor: Richard Austin

Leader of the Orchestra: Elizabeth Griffiths, A.R.C.M.

THURSDAY, MARCH 3

SYMPHONY No. 40 in G minor ... *Mozart*
DER SCHWANENDREHER for Viola and Small Orchestra ... *Hindemith*
Brian Hawkins, A.R.C.M. (Scholar)
EN SAGA ... *Sibelius*
DER ROSENKAVALIER: Trio from Act III ... *Strauss*
Sophie: Peta Bartlett (Associated Board Scholar)
Marschallin: Maureen Keetch, A.R.C.M.
Octavian: Gwyneth Jones, A.R.C.M. (Scholar)

Conductor: Richard Austin

Leader of the Orchestra: Celia Mitchell, A.R.C.M. (Scholar)

THURSDAY, MARCH 24

SYMPHONY in A minor (The Italian) ... *Mendelssohn*
PIANO CONCERTO No. 4 in G major ... *Beethoven*
Ronald Lumsden, A.R.C.M. (Scholar)
DANCES OF GALANTA ... *Kodály*

Conductor: Richard Austin

Leader of the Orchestra: Penelope Hayes, A.R.C.M. (Exhibitioner)

THE SECOND ORCHESTRA

TUESDAY, JANUARY 26

THE PLANETS: (*a*) Saturn, (*b*) Mars ... *Holst*
CONCERTO for Violin and Orchestra ... *Mendelssohn*
Celia Mitchell, A.R.C.M. (Scholar)
SYMPHONY No. 5 in E flat ... *Sibelius*

Conductor: Harvey Phillips

Leader of the Orchestra: Irene Nash

TUESDAY, FEBRUARY 16

TRAGIC OVERTURE ... *Brahms*
CONCERTO for Cello and Orchestra ... *Elgar*
Elizabeth Angel, A.R.C.M. (Exhibitioner)
SYMPHONY No. 5 in B flat ... *Schubert*

Conductor: Harvey Phillips

Leader of the Orchestra: Marilyn Taylor (Scholar)

TUESDAY, MARCH 22

OVERTURE "Zampa" ... *Hérold*
CONCERTO for Oboe and Orchestra ... *Mozart*
Sarah Francis (Scholar)
SYMPHONY No. 5 in E minor ... *Tschaikowsky*

Conductor: Harvey Phillips

Leader of the Orchestra: Marion Forsyth (Scholar)

RECITAL

WEDNESDAY, JANUARY 6

NICOLA ANDERSON, A.R.C.M. (Scholar) (Cello)
AND
JOHN BARSTOW, A.R.C.M. (Piano)

LA FOLIA for Cello and Piano ... *Marin Marais*
SUITE No. 3 in C major for Cello Solo ... *Bach*
SONATA for Cello and Piano ... *Shostakovitch*
PIANO SOLOS: (*a*) Study in C minor, Op. 25 No. 12 ... *Chopin*
(*b*) Mephisto Waltz ... *Liszt*
SUITE FRANCAISE for Cello and Piano ... *Bazelaire*
TOCCATA for Cello and Piano ... *Frescobaldi (arr. Cassado)*

CHORAL AND CHAMBER CONCERT

THURSDAY, MARCH 17

MASS for four voices ... *Byrd*
QUARTET for Clarinet and Strings ... *Hummel*

Clarinet: Angela Tussell, A.R.C.M. (Exhibitioner)
Violin Frederick Applewhite
Viola: Enid Griffiths, A.R.C.M.
Cello. Jennifer Day (Scholar)

ANTHEMS: (*a*) Saint John Baptist ... (*b*) Dormi, Jesu ... (*c*) Christ the fair glory of the Holy Angels ... *Ernest Bullock*

PIANO SOLOS: (*a*) Ballad of revolt ... *Harald Saeverud*
(*b*) Humoresque ... *Jean Absil*
(*c*) Village joke, (*d*) Merry Andrew ... (*e*) Chords together and opposed — (Mikrokosmos, Book V) ... *Bartok*
John Wolton, A.R.C.M.

FOLK SONGS: (*a*) The Wauking o' the Tauld ... *arr. Ernest Bullock*
(*b*) A fair maid walking all in her garden ... *arr. John Gardner*
(*c*) The wanderer, (*d*) Finding a husband ... *arr. Bartok*

Conductor: John Stainer

Organist: John Mallinson, A.R.C.M. (Scholar Australia)

CHAMBER CONCERTS

WEDNESDAY, FEBRUARY 24

KAMMERSYMPHONIE, Op. 9 ... *Schonberg*
BRANDENBURG CONCERTO No. 3 in G major ... *Bach*
METAMORPHOSEN, for 23 Solo Strings ... *Strauss*

Director: Harvey Phillips

WEDNESDAY, JANUARY 13

PIANO SOLOS: (*a*) Prelude and Fugue in C minor, (*b*) Prelude and Fugue in B flat ... *Shostakovitch*
Geoffrey Chew, A.R.C.M. (Associated Board Scholar South Africa)

SONGS: (*a*) Lye still, my deare, (*b*) Fyer, fyer ... *arr. Armstrong Gibbs*
(*c*) The kingfisher, (*d*) Sister awake ... *Robert Still*
Jennifer Marks
Accompanist: Denise Narcisse-Mair, A.R.C.M. (Associated Board Scholar Jamaica)

TRIO for Clarinet, Viola and Piano ... *Mozart*
Clarinet: Virginia Henson, A.R.C.M.
Viola: Brian Hawkins, A.R.C.M. (Scholar)
Piano: Odette Ray, A.R.C.M. (Exhibitioner)

THREE ROMANCES for Piano, Op. 28 ... *Schumann*
(*a*) In B flat minor
(*b*) In F sharp major
(*c*) In B major
Ronald Lumsden, A.R.C.M. (Scholar)

THREE PIECES for Violin and Piano:
(*a*) Romanza Andaluza ... *Sarasate*
(*b*) Praeludium and Allegro ... *Pugnani-Kreisler*
(*c*) Danse Espagnole ... *De Falla-Kreisler*
Philip Lee
Accompanist: Marion Cleave (Associated Board Scholar New Zealand)

WEDNESDAY, JANUARY 20

SONATA for Violin and Piano in B flat, K.454 ... *Mozart*
Margaret Roose, A.R.C.M. (Scholar)
Odette Ray, A.R.C.M. (Exhibitioner)

PIANO SOLOS: (*a*) Study in C minor, Op. 10 No. 12, (*b*) Ballade in G minor ... *Chopin*
Jonquil Glenton (Scholar)

STRING QUARTET in A minor ... *Schubert*
Violins: Joan Dunford (Scholar)
Michael Lovejoy (Scholar)
Viola: George Robertson
Cello: Elizabeth Angel, A.R.C.M. (Exhibitioner)

SONATINA for Clarinet and Piano ... *Martinu*
Julia Rayson, A.R.C.M. (Associated Board Scholar)
Nuala Herbert, A.R.C.M. (Scholar)

WEDNESDAY, JANUARY 27

VIOLIN SOLOS: (*a*) Adagio and Fugue ... *Bach*
(*b*) Sonata No. 6 ... *Ysaye*
William Peri (Scholar)

PIANO QUARTET in C minor ... *Fauré*
Violin: Francis Wells, A.R.C.M.
Viola: Freda Byron, A.R.C.M.
Cello: Jennifer Day (Scholar)
Piano: Margaret Martin, A.R.C.M.

SUITE for three B flat Clarinets ... *Arnold Cooke*
Julia Rayson, A.R.C.M. (Associated Board Scholar)
Virginia Henson, A.R.C.M.
Angela Fussell, A.R.C.M. (Exhibitioner)

PIANO SOLOS: (*a*) Asturias ... ... (*b*) Granada ... ... (*c*) Rumores de la caleta ... ... *Albeniz*
Andres Romo (Spain)

WEDNESDAY, FEBRUARY 3

SONATA No. 5 for Violin and Piano in G minor ... *Corelli*
Mary Hague
Julie Cooper, A.R.C.M.

PIANO SOLOS: *Brahms*
(*a*) Intermezzo in E minor, Op. 119 No. 2
(*b*) Intermezzo in C major, Op. 119 No. 3
(*c*) Rhapsody in E flat, Op. 119 No. 4
Maxine Franklin, A.R.C.M. (Jamaica)

STRING QUARTET in D minor ... *Mozart*
Violins Celia Mitchell, A.R.C.M. (Scholar)
Marilyn Taylor (Scholar)
Viola William Muir
Cello Charles Tunnell (Associated Board Scholar)

VILLANELLE for Horn and Piano ... *Dukas*
Malcolm Page
Accompanist: Oliver Davies, A.R.C.M.

ROUMANIAN FOLK DANCES for Violin and Piano ... *Bartok*
Joan Dunford (Scholar)
Accompanist: Edwin Roxburgh (Scholar)

PIANO SOLOS: (*a*) March, Op. 12 No. 1 (*b*) Gavotte, Op. 32 No. 3 (*c*) Prelude, Op. 12 No. 7 (*d*) Toccata, Op. 11 ... *Prokovieff*
Peter Norris (Canada)

WEDNESDAY, FEBRUARY 10

STRING QUARTET in F major, Op. 59 No. 1 ... *Beethoven*
Violins William Peri (Scholar)
Michael McMenemy (Scholar)
Viola Ian White
Cello Jennifer Day (Scholar)

PIANO SOLOS: (*a*) Nocturne in C minor ... *Chopin*
(*b*) Toccata in B flat ... *Clementi*
(*c*) Capriccio in G minor ... *Brahms*
Joan Arwyn Evans, A.R.C.M. (Exhibitioner)

SONATA for Cello and Piano ... *Delius*
Charles Tunnell (Associated Board Scholar)
John Barstow, A.R.C.M.

PIANO SOLOS:
(*a*) Study in A flat major, Op. 25 No. 1 ... *Chopin*
(*b*) Study in F major, Op. 10 No. 8
(*c*) Prelude in G major, Op. 32 No. 5 ... *Rachmaninoff*
(*d*) Prelude in B flat major, Op. 23 No. 2
Anne Hicks (Associated Board Scholar)

WEDNESDAY, FEBRUARY 17

FANTASIE for Piano in F minor ... *Chopin*
Lia Demasi (Argentine)

SONATA No. 3 for Violin and Piano ... *Delius*
Penelope Hayes, A.R.C.M. (Exhibitioner)
Denise Narcisse-Mair, A.R.C.M. (Associated Board Scholar—Jamaica)

PIANO SOLOS: ... *Liszt*
(*a*) Valse oubliée
(*b*) Légende: St. François de Paule marchant sur les flots
Lam Hung Hee (Hong Kong)

PIANO TRIO in B flat ... *Schubert*
Piano: Neda Jankovic, A.R.C.M.
Violin: Martin Jones (Scholar)
Cello: Elizabeth Angel (Exhibitioner)

WEDNESDAY, MARCH 2

SONATA for Viola and Piano in E flat ... *Brahms*
Susan Salter, A.R.C.M.
Edwin Roxburgh, A.R.C.M. (Scholar)

SCHERZO for Piano in B flat minor ... *Chopin*
Rita Sebastian, A.R.C.M. (Philippines)

TWO SONGS with viola obbligato, Op. 91 ... *Brahms*
(*a*) Gestillte Sehnsucht
(*b*) Geistliches Wiegenlied
Heather Wills
Viola: Brian Hawkins, A.R.C.M. (Scholar)
Piano: Richard Nunn, A.R.C.M.

PIANO QUARTET in E flat, Op. 87 ... *Dvorák*
Piano: Judith Elton, A.R.C.M.
Violin: Penelope Hayes, A.R.C.M. (Exhibitioner)
Viola: Ian White
Cello: Joan McKeown, A.R.C.M.

WEDNESDAY, MARCH 9

TRIO for Clarinet, Cello and Piano ... *Brahms*
Clarinet: Peter Maunder, A.R.C.M. (Scholar)
Cello: Nicola Anderson, A.R.C.M. (Scholar)
Piano: John Barstow, A.R.C.M.

SONATA for Solo Violin ... *Honegger*
Celia Mitchell, A.R.C.M. (Scholar)

TWO CAPRICCIOS for Piano: *Brahms*
(*a*) In G minor, Op. 116 No. 3
(*b*) In C major, Op. 76 No. 8
Janet Potterill, A.R.C.M.

SONATA for Viola and Piano, Op. 11 No. 4 ... *Hindemith*
Freda Byron, A.R.C.M.
Margaret Taylor, A.R.C.M.

TWO TRANSCENDENTAL STUDIES for Piano ... *Liszt*
(*a*) No. 9 in A flat (Ricordanza)
(*b*) No. 10 in F minor
Valery Lloyd Watts (Scholar—Canada)

WEDNESDAY, MARCH 16

SONATA for Cello and Piano in F major ... *Brahms*
Nadine Unna (Scholar)
Margaret Taylor, A.R.C.M.

SONGS: (*a*) Allerseelen
(*b*) Schlechtes Wetter
(*c*) Morgen
(*d*) Ständchen ... *Strauss*
Lorna Haywood, A.R.C.M.
Accompanist: Richard Nunn, A.R.C.M.

SONATA for unaccompanied Viola, Op. 11 No. 5 ... *Hindemith*
John Sekreve (Holland)

SUITE from "L'histoire du soldat" ... *Stravinsky*
Clarinet: Peter Maunder, A.R.C.M. (Scholar)
Violin: Elizabeth Griffiths, A.R.C.M.
Piano: John Barstow, A.R.C.M.

WEDNESDAY, MARCH 23

SONATA for Violin and Piano in A, Op. 12 No. 2 ... *Beethoven*
Francis Wells, A.R.C.M.
Margaret Martin, A.R.C.M.

SONATA for Oboe and Piano ... *Dutilleux*
Tess Miller, A.R.C.M. (Scholar)
Nuala Herbert, A.R.C.M. (Scholar)

STRING QUINTET in C major ... *Schubert*
Violins: Margaret Roose, A.R.C.M. (Scholar)
Warwick Hill (Scholar)
Viola: Brian Hawkins, A.R.C.M. (Scholar)
Cellos: Nicola Anderson, A.R.C.M. (Scholar)
Charles Tunnell (Associated Board Scholar)

JUNIOR EXHIBITIONERS' CONCERT

SATURDAY, MARCH 19

JUNIOR ORCHESTRA: Overture, "The Impresario" ... *Cimarosa*
Leader: Diana Levitas (London)
Conductor: Hilary Leech

TRUMPET DUET: Allegro ... *Telemann*
Paul and Peter Cameron (Essex)

PIANO SOLO: Sonata in D, K.576 (First Movement) ... *Mozart*
Clifford Benson (Essex)

STRING QUARTET: Quartet in A minor, Op. 29 No. 1 (Second Movement) ... *Schubert*
Violins: Gillian Wright (London)
Wayne Porter (Middlesex)
Viola: Kathleen Fanning (London)
Cello: Christopher Williams (Surrey)

PIANO SOLO: Rondo in D ... *Mozart*
Penelope Humphries (Middlesex)

THE CHOIR: O turn away mine eyes ... *William Boyce*
Thou visitest the earth ... *Ernest Bullock*
Accompanist: Betty Stewart
Conductor: Marjorie Humby

PIANO SOLO: Soirée de Vienne (après Schubert) ... *Liszt*
Robin Stapleton (Surrey)

VIOLIN SOLO: Sonata Movement in C minor ... *Brahms*
Donald Macdonald (London)
Accompanist: Barbara Kerslake

PIANO SOLO: Seguidillas ... *Albeniz*
Frank Wibaut (Surrey)

TWO PIANOS: Waltz from "Facade Suite" ... *William Walton*
John Lill (Essex) Leslie Phillips (Essex)

SENIOR ORCHESTRA: Suite No. 2 in B minor ... *J. S. Bach*
Bourrees I and II, Polonaise Badinerie
Solo Flute: David Baker (London)
Leader: Stephen Appel (Middlesex)
Conductor: Eluned Leyshon

Symphony in G, the Military ... *Haydn*
Menuet and Trio, Allegretto
Conductor: Stephen Dodgson

OPERA

FRIDAY, MARCH 4 AND 11

A HUSBAND ON THE MAT

By JACQUES OFFENBACH

English Text by Geoffrey Dunn

Characters

Florestan Ducroquet	Paul Matthews
Martel, *a police officer*	Richard Hazell
Suzanne, *his newly-married wife*	Sally Dowdall
Rosita, *her friend*	Maureen Keetch

Scene: Suzanne's boudoir on the fifth floor of apartments in Paris
Time: Night time in the 1880's
Producer: Joyce Wodeman
Scenery and Costumes: Peter Rice

PLAIN JANE

or

THE WEDDING BREAKFAST

Music by Richard Austin Words by A. P. Herbert

Characters

George Surbiton	Richard Hazell
Winnie, *his wife*	Heather Wills *or* Gwynneth Jones
Jane, *their daughter*	Jacqueline Murray
The Reverend Frederick Tate	John Tiernan
Hester, *a maid*	Gwynneth Jones *or* Sally Dowdall
Second Maid	Sally Dowdall *or* Heather Wills

Scene: The Dining Room of the Surbitons
Time: Breakfast time in the '20s

Producer: Margaret Rubel
Scenery: Andree Welstead
Costumes: Dorothea Wallace
Conductor: Richard Austin
Leader of the Orchestra: Frederick Applewhite
Stage Manager: Tessa Bird
Electrician: Tony Shipley
Production Manager: Pauline Elliott

LETTER TO THE EDITOR

BURKE'S PEERAGE LIMITED,
MERCURY HOUSE,
109-119 WATERLOO ROAD,
LONDON, S.E.1.

2nd May, 1960.

The Editor,
R.C.M. Magazine,
South Kensington,
London, S.W.7.

Dear Sir,

We are glad to be able to tell you that we are now beginning preparation of a new edition of *Who's Who in Music* for publication early in 1962. Would it be possible for you to include in the columns of your next issue a short notice informing your readers of the fact that a new edition of *Who's Who in Music* is in preparation ? Could you also say that if they are interested and would like to be considered for inclusion in the biographical secion of the book they should get in touch with us at the above address, when we shall be pleased to send them a questionnaire form for completion.

Yours faithfully,

L. G. PINE,
Managing Editor.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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(*the order is that of length of service*)

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THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and the official organ of the R.C.M. Union.

" *The letter killeth, but the Spirit giveth life.*"

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